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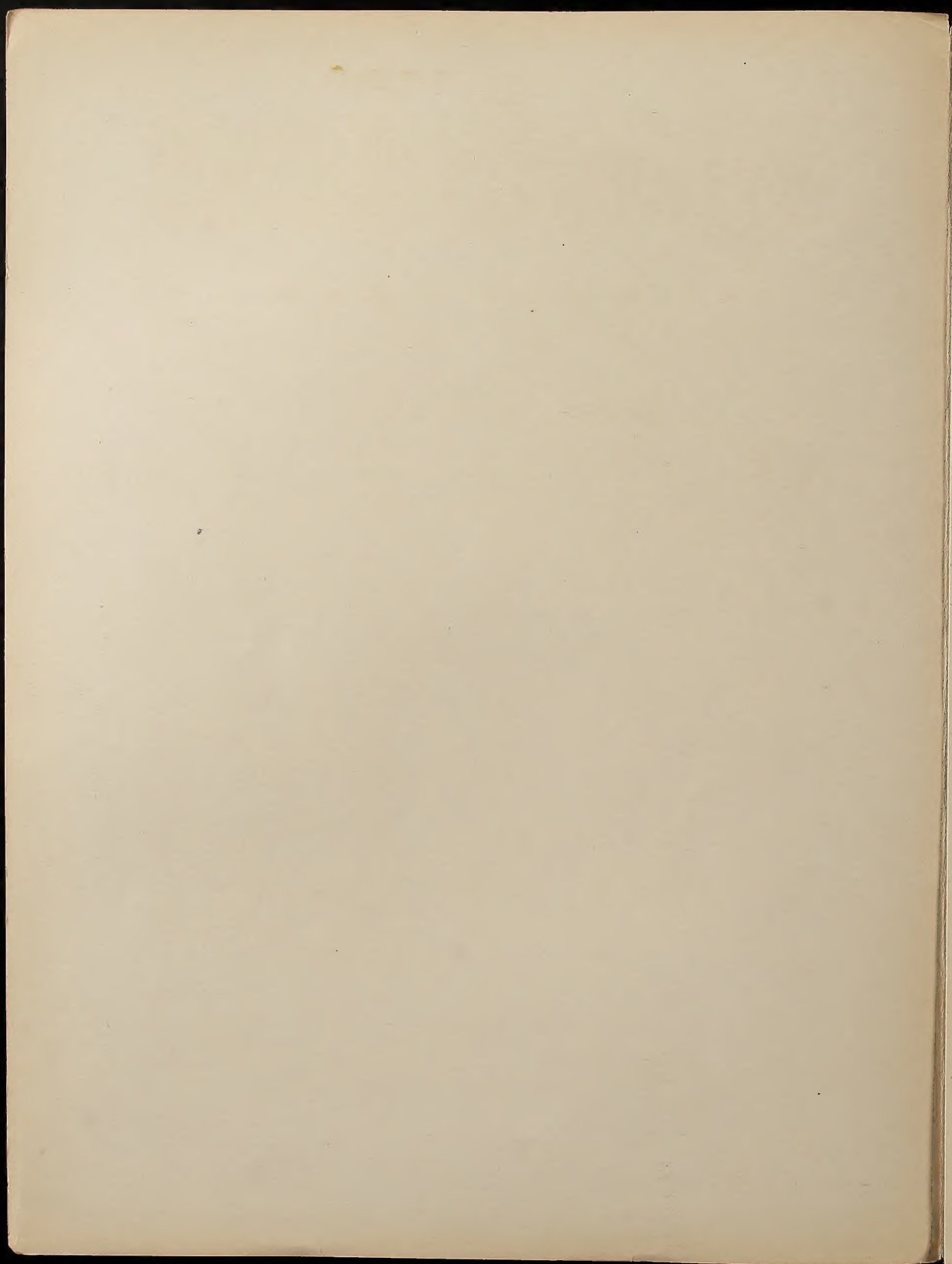
Hunting Song, Op. 19, No. 3

— MENDELSSOHN

GRADE II—B

No. 36







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PIANO

Grade II-B

## HUNTING SONG, Op. 19, No. 3.

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BIOGRAPHICAL SKETCH—JACOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY.

Born at Hamburg, February 3d, 1809.

Died at Leipsic, November 4th, 1847.

**M**ENDELSSOHN was of Jewish extraction, being the grandson of Moses Mendelssohn, the distinguished Jewish philosopher. He knew little of the cares and vexations of life, having been surrounded from his boyhood with all that wealth and refinement could procure. The world owes a great debt of gratitude to this distinguished musician, for besides the legacy of beautiful music which he bequeathed to it, he stimulated and aroused interest in the works of the great Sebastian Bach, by producing his "Passion Music," at Berlin, in 1829; he founded the Leipsic Conservatory of Music, and he was instrumental in bringing several noted musicians to the notice of the world, notably Robert Schumann.

His talent for music developed itself at a very early age, and he was given the benefit of the best instruction which an artistic home and wealthy surroundings could procure. He was the first director of the Leipsic Conservatory of Music, and in 1840, he was appointed director of the department of music of the Academy of Fine Arts at Berlin, founded by the King of Prussia. He traveled extensively on journeys connected with his art, notably to England, where he was beloved and appreciated. He was the personal friend of Goethe and of Queen Victoria of England, who held him in high regard.

He had great facility in composition, and his musical ideas are characterized by elegance and refinement, if they are not always of a profound depth. Symphonies, Operas, Oratorios, Overtures and works for various instruments, flowed from his pen. Among these works must be mentioned the "Midsummer Night's Dream" overture, the oratorio of "Elijah," and the "Songs Without Words" for the piano. These latter compositions have made his name a household word throughout the world; they are, as their names indicate, songs without words; they show a great mastery of form and are for the most part very refined and lovely in their contents. The oratorio of "Elijah" is, with the possible exception of Handel's "Messiah," the greatest Oratorio ever written.

**FORM AND STRUCTURE.**—This piece can be reduced to a three-part song form of very large dimensions. As we have elsewhere stated, we like to get everything reduced to as few forms as possible, because by having a few fundamental forms we can deviate from them very much more easily than to attempt to establish a great variety of forms, some of which may be rare.

Ano. 36-2



The first five measures are Introduction. The first part of the song form begins on the second half of measure 5, just after the double bar in the second staff and continues to the bottom of the page where the double bar comes in. The working form of the measures in this piece is 4, 5, 6-1, 2, 3. The first period could have closed in measure 13 by taking proper precautions in regard to the harmony, but the composer has extended it so that it runs down through measure 29. It would be useless to attempt to divide this passage into different periods. If the motive is clearly recognized the unity of the whole structure will be apparent. The motive consists of an imitation of a horn call, and the imitation is very exact in measure 16, left hand part. This gives impulse to everything that follows, down to the double bar.

The middle part of the song form begins on the second half of measure 29, on page 2, and continues through this page; that is, through measure 54. The motive is still the same, and this part is really very much like a "development section." The return of the main theme is foreshadowed in measures 52, 53 and 54, left hand part, and is actually taken up in measure 54. It is not carried to a logical conclusion, however, but measure 57 switches off and introduces new matter, so that all this part through here, continuing to measure 75, should be regarded as belonging to the middle section. In measure 75 the main theme is taken up again, this time definitely, somewhat altered, played by the left hand and with a brilliant running accompaniment in broken chords played by the right hand. It ends on the first beat of measure 90. On the second half of that measure a *coda* begins and continues to the end of the piece. The piece will well repay study as an example of form structure.

THE POETIC IDEA.—We have already given the key to the interpretation of this piece in the form analysis. Hunters carry horns upon which they play their calls or signals, and the motive of this piece throughout, which is in  $\frac{6}{8}$  time, is an imitation of the hunter's call. It is handled with great ingenuity throughout the piece, and shows what can be done, by a skilful composer who knows his business, out of what might seem very scant material. The piece is extremely brilliant in character, full of bounding life.

HOW TO STUDY.—Probably the most difficult parts of the piece are those which have left hand passages like that in measure 16, and those passages containing skips, like measures 18 and 19. Both these places should be singled out for special practice. Measures 30 and 32 offer special difficulty. In fact, the piece is nowhere easy. The passage beginning with measure 75 will be found troublesome, more to get the two hands working together independently than on account of the intrinsic difficulty. The piece should be divided up into short sections for practice and mastered in detail in that way, applying the principles of study which we have applied to the studies themselves.

# HUNTING SONG.

Edited and Annotated by Frederic Lillebridge.

Molto Allegro e vivace. (♩ = 116)

Mendelssohn, Op. 19, No 3.

1 *f* *Pa* \* *Pa* 1/5 \* *Pa* \*

*sempre f* *Pa* \* *Pa* \* *Pa* \*

*grotto* *p* 12 *Pa* *leggero* *p* *Pa* *Pa* \*

*ff* 16 *Pa* \* *Pa* \* *Pa* \* *Pa* \*

20 *f* 24 *Pa* \*

*dim.* *p* 28 *Pa* \*

Hunting Song 4. *Pa* \*

36-4

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Musical score for "Hunting Song 4." in D major (two sharps) and 2/4 time. The score consists of six systems of piano and bass staves.

- System 1:** Starts with *ff* *sempre marcatisimo*. Measures 28-31. Bass line has fingerings 4, 3, 4, 3. Treble line has fingerings 4, 5, 4, 3, 2.
- System 2:** Measures 32-35. Treble line has fingerings 4, 5, 4, 3, 2. Bass line has fingerings 4, 3, 4, 3. Measure 36 starts with *f*.
- System 3:** Measures 37-40. Treble line has fingerings 4, 5, 4, 3, 2. Bass line has fingerings 4, 3, 4, 3.
- System 4:** Starts with *f*. Measures 41-44. Treble line has fingerings 4, 5, 4, 3, 2. Bass line has fingerings 4, 3, 4, 3. Measure 44 ends with *ff*. The word *martellato* is written below the bass staff.
- System 5:** Measures 45-48. Treble line has fingerings 4, 5, 4, 3, 2. Bass line has fingerings 4, 3, 4, 3. Measure 48 ends with *ff*. There are asterisks under measures 46 and 47.
- System 6:** Measures 49-52. Treble line has fingerings 4, 5, 4, 3, 2. Bass line has fingerings 4, 3, 4, 3. Measure 52 starts with *dim.*. Measure 53 starts with *sfz* and *p*. Measure 54 starts with *f*. There are asterisks under measures 50, 51, and 52.

*grazioso*

56 *p* *Pa* \*

60 *sfz* *cresc.* *sfz* *sfz* *f* 64 *Pa* \*

68 *dim.* *p* *cresc.* *Pa* \*

72 *f* *Pa* \*

76 *cresc.* *ff* *Pa* \*

80 *ff* *Pa* \*



4

*f* *ff*

*Pa* *Ra* *Ra*

84 *dim.*

88 *dim.*

92 *dim.*

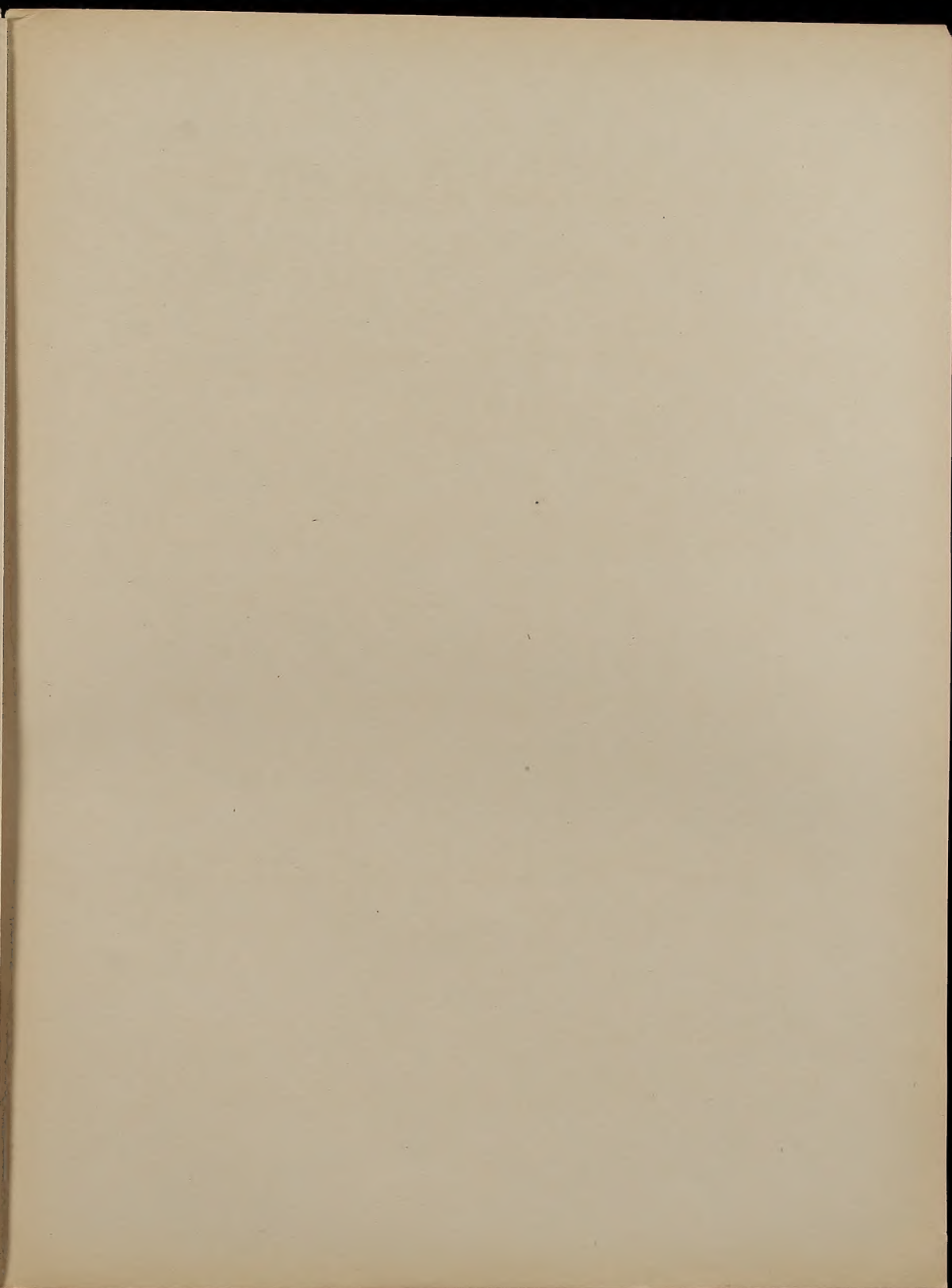
96 *pp*

100

*una corda*

36-4





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